

THE “*CONDER*” TOKEN

COLLECTOR'S JOURNAL

THE PROCEEDINGS OF THE CONDER TOKEN COLLECTOR'S CLUB

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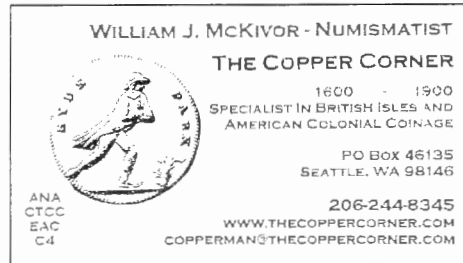
**Burntisland Vitriol Company
The Story Behind the Token**

BILL McKIVOR—CTCC #3.

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President's Message:

I hope this edition finds you all in good health and still collecting tokens. I have just returned from the American Numismatic Association (ANA) annual convention held in Boston, Massachusetts. It was an excellent venue with much to see including numismatic exhibits from the Smithsonian collection accompanied by our old friend and President Mr. Richard Doty. The ANA supplied some wonderful material from its collection and "The Ship of Gold" exhibit made a return visit. As some of you may know "The Ship of Gold" was the *SS Central America* which sunk in a hurricane on the east coast of the United States and caused a *panic/ depression* in 1857. It carried a huge cargo of gold in the form of coin and ingots from the gold fields of California; a small portion of which makes up the display.

At the regular annual meeting of the CTCC at the convention I announced that Jerry Bobbe resigned as editor. Mr. Harold Welch will take over *temporarily* the reigns of the Journal. At the meeting Scott Loos, our treasurer informed me that another member has come forward to suggest that he might be able to take over the editorship though he has not confirmed as of this writing. Don't worry we will work him over till he submits.

Now a bit of very good news; our club member and legal counsel Mr. Ron Sirna announced at the meeting that the ANA has invited the CTCC to have our next British American Token Congress at the next annual convention to be held in Chicago in 2011. This would be an exceptional opportunity to tie into the hotel room discounts the ANA negotiates, the use of their meeting rooms at no cost to us as well as all audio/visual tools necessary for those meetings. The convention is held near the Chicago O'Hare International Airport at the Rosemont convention facility which makes it ideal for international attendees many of whom are quite familiar with this location. Ron is the legal counsel for the ANA an organization of some thirty-five thousand members. The ANA convention is the most important numismatic event in the US each year with dealers and mints from all over the world in attendance. What an opportunity to discuss our passion with other members of the community, and oh yes, to acquire more goodies. I will have more info on this as Ron is able to supply. As you can imagine, this will require a lot of work to make this opportunity a reality.

That's about it for now; I have some tokens I picked up at the convention to play with, cheers.

Larry Gaye

Introduction

It's funny how things come full circle. After serving as editor for several years, I was lucky enough to be able to turn the job over to Michael Grogan. As you all know Mike did a wonderful job. Unfortunately, health issues forced him to step down. Jerry Bobbe was generous enough to take up the mantle and produced some excellent issues. An unfortunate conflict involving a rejected letter to the editor led to Jerry making the decision to step down. I think all of the membership is grateful to Jerry for his service and I hope he will continue to contribute in other ways in the future. The executive board has voted to institute a process to review rejected submissions in the future and to extend the club's apologies for any offence given to the letter's author. In the meant time, I have been roped into –oops- I mean given the opportunity to *temporarily* serve as editor once again. Actually the editor's job is very rewarding and I have been proud to contribute to several issues of our fine club journal.

Unfortunately, this issue has been delayed largely due to confusion on my part. The technology of the journal has changed quite a bit from my old cut and paste days. I think that I am about up to speed finally and I will certainly provide all the help that I can to our next editor. This issue is so late that it seems that the ship has already sailed on Summer 2010, so this issue is Fall 2010. Hopefully, we can make up for the Summer issue somewhere along the way.

Despite everything, we are lucky enough to have some very interesting and informative articles in this issue. Gregg Silvis continues his series on the Camac tokens. One has to have the eye of an eagle and patience of a saint to make sense of the Camac tokens. Clearly Gregg is blessed with both qualities. In our featured cover article John Harris explores the story of the Burntisland Vitriol Company tokens. The ability to tangibly bring otherwise forgotten history to life is my favorite thing about Conder tokens. John does a great job in bringing the industry, the company and its people alive. The discussion regarding price, grading, etc. is continued by Paul Withers. Paul is a highly respected numismatist and author of many fine numismatic books and has provided us with a most interesting article from the British point of view. Lastly, we take a look at countermarks, a small but especially interesting subset of the many ways to collect and study tokens. Allan Davisson has provided an article about Irish countermarks. At first I thought perhaps we might be wondering a bit far afield from "Conder" tokens, as these mostly appear on coins (though a few are on tokens). However, it strikes me that people countermarked whatever they got their hands on. Many of these and many other countermarks surely appear on Conders. It would be very interesting if any members who possess such countermarked tokens would submit a description and photo to the journal. And finally, just for good measure, I delve into another little backwater of token collecting – the classic token literature and the lively personalities from the past who collected our beloved little metal disks!

So there you have it. A brief hiccup in our schedule, but the journal marches on. I hope that you enjoy it!

Harold Welch

Story Behind the Token – A Short History of the Burntisland Vitriol Company (D&H Fifeshire 2)

By John H Harris

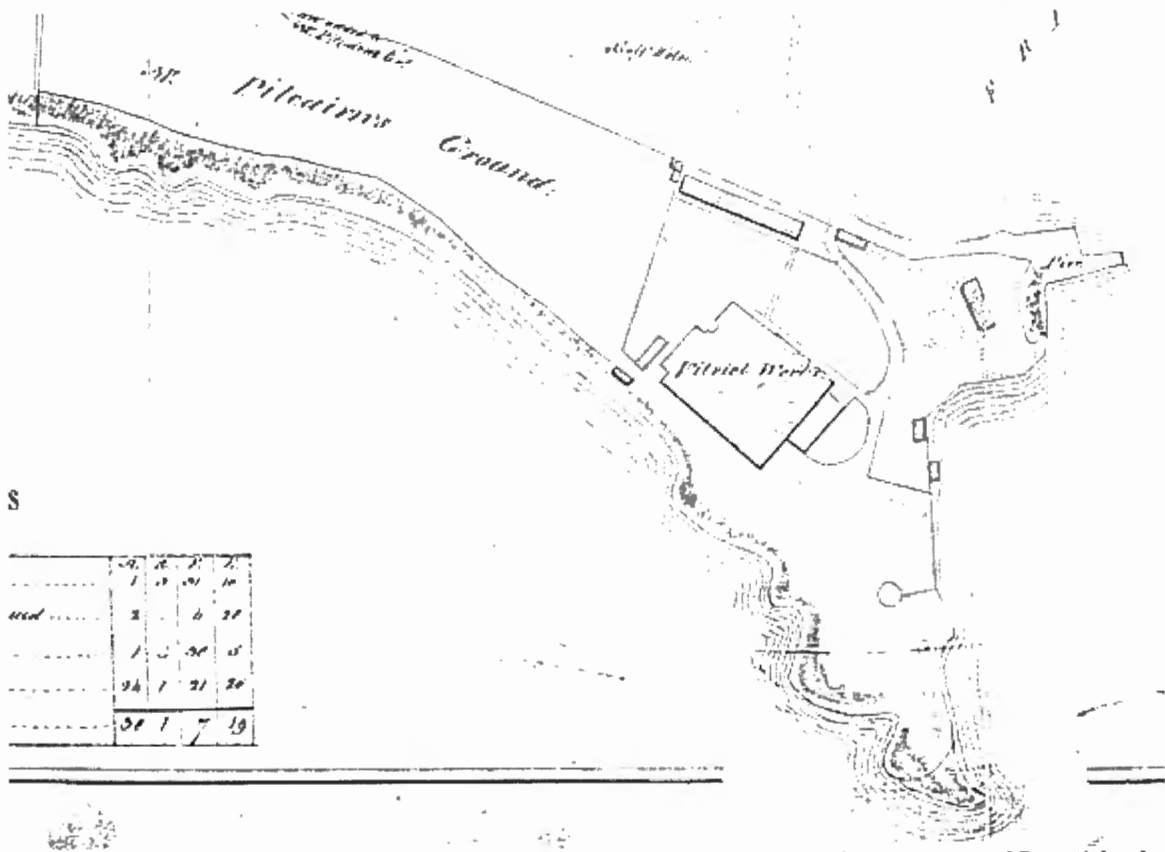


Fifeshire 2

photo courtesy of Dr. Gary Siro

The Burntisland Vitriol Company (BVCo) was one of Scotland's earliest chemical works. It was located on the edge of the Fife coastal town, perched on a rocky promontory overlooking the wide expanse of the Firth of Forth and the outline of Edinburgh and its hills in the distance. The works would probably have been one of the first things in view when crossing the river by the established ferry route from Edinburgh's port of Leith to Burntisland in the late 1790s. Its principal product was sulphuric acid, more commonly known then as 'oil of vitriol'.

The technology for the production of sulphuric acid had been brought into Scotland by Dr John Roebuck and Samuel Garbett at their works in Prestonpans eight miles east of Edinburgh around 1749. This is the Mr Garbett whose bust is portrayed on the Birmingham, Warwickshire token D&H 125-7. The Burntisland works would have used the same process, which in simple terms was undertaken by burning or roasting imported brimstone (sulphur) in the presence of water and a small quantity of nitre (potassium nitrate). The product was corrosive to most materials so the process took place in large lead sheeted chambers supported by a wooden frame. The acid when it had reached the desired concentration was then made ready for the market by pouring it into large green glass bottles (carboys), one of which is depicted on the obverse of the BVCo token. Each carboy would have been protected from damage in transit by being encased in a wicker basket made from coppiced willow.



illustrations courtesy of Bruntsland.net

At top is Ainslie's map of c1775/76. The bottom map is dated 1812.

The location at Burntisland was well chosen since the works were close to a pier and a sandy beach where coal and other raw materials could be shipped in and the product loaded back onto boats bound for other Scottish and English east coast ports or even transported to the continental ports of Holland and the Low Countries. The town also had a deep sheltered harbour. Transport by water would have been preferred since shipment of the glass carboys by land would be slow and potentially dangerous because of the state of the roads at that time. Transport by cart would have taken place, but probably just to serve the local markets of inland Fife. The network of rail transportation was still a generation away.

The origin of the company is contained in an entry of the Burntisland Town Council minutes dated 7th December 1784 when the Council were informed that '*a Gentleman from Leith had applied ...and proposed to take a lease of that part of the Townlands called Lamberlaws for the purpose of erecting some works...,which would be of great utility to the Towns Revenue and also to the whole Inhabitants of the Borough*'. The Council agreed that the proposal would be of '*great public advantage*' and wished to bring the '*affair to a speedy conclusion*'. Consequently, in spring of the following year (1785) contracts were concluded between the Council and Mr David Muir, Merchant in Leith.

The Town Council records show a number of disputes took place between Mr Muir and the Council over the building of his works and its boundary walls, and in November 1787 the Council rejected a petition which had been signed '*by several Inhabitants of the Burgh relative to Mr Muirs process*'. Clearly, not everyone was happy with Mr Muir's works, and in the absence of the actual petition it has to be assumed that the works were giving rise to some form of nuisance, perhaps in the form of air or water pollution. The town's treasurer's accounts also refer to difficulties in obtaining the £26 feu duty from Muir, and from around 1789 a Mr Pitcairn then takes over this annual payment.

After David Muir's death, his son and only heir William sold the land and works in July 1794 to a partnership of four businessmen described as Alexander and John Pitcairn, merchants in Edinburgh; Robert Pitcairn, writer in Edinburgh; and David Low, formerly merchant in Dundee. Alexander Pitcairn is referred to as acting partner of the works in the council records, and there is mention of expansion to the site in terms of new buildings and obtaining adjacent land in 1796 & 1797. The business partnership with Mr Low probably stems from the fact that Alex. Pitcairn had married his daughter Miss Elizabeth Low in January 1787. After the death of his first wife (aged only 28 years) in 1793, he then went on to marry the sister of John Pitcairn's wife, Miss Jean (or Jane) Trotter in July 1795.

There is no mention of the BVCo token in the burgh records, but the councillors may have had other things on their minds. In February 1797 it was proposed '*that as the French were making great preparations for the Invasion of this Country it would be necessary to conform to the practice in the neighbouring Burghs, - a defensive Corps of volunteers should be formed in this Town for its protection.....*'. This idea for a late 18th Century Home Guard was approved and in February 1798 there is noted a list of names subscribing to the '*Defence of the Country*'. Top of the list is a donation of £20 from Alexr Pitcairn for B'Island Vitriol Co.

Alexander Pitcairn appears to have become more involved in local politics and in June 1800 he was elected as the Councils assessor to The Convention of Scottish Royal Burghs. Pitcairn was at this time described as *'one of the partners of and manager of the Burntisland Vitriol Company'*. In September of the same year he was chosen to be a Councillor. In September 1802 Provost Beatson resigned his office, and proposed Pitcairn to be his successor, to which the other councillors *'unanimously Elected and made choice of Alexander Pitcairn Esquire to be Provost of this Burgh...'* Pitcairn must have been popular in his early years of being Provost because in November 1805 he was presented with a specially commissioned gold chain of office, for amongst other things *'bringing in water to the town...and in erecting a new and elegant schoolhouse as well as giving countenance to every thing that promotes the interest and improvement of the place'*. Some months earlier in May 1805 Alexander Pitcairn had also become the sole owner of the vitriol works when the other three partners sold their interests in it to him.

Pitcairn's business interests at this time were split between his home in Edinburgh where he carried on trade as both a merchant and an insurance broker, and his home at Vitriolbank, Burntisland where as well as being Provost he still controlled the vitriol works and owned a number of properties in the town. He was re-elected as Provost on an annual basis until his resignation of the post on 22 September 1813. In June 1817, the Council agreed to sell the Provosts gold chain and medal of office to the highest price they could procure. It was noted that the *'Finances of the Town are in a low state'*.

Alexander Pitcairn died at his home in Duke Street, Edinburgh on 18th April 1819, aged 72 years. He lies buried along with his two wives and at least five of his children just a short walk from the busy shopping thoroughfare of Princes Street, Edinburgh. His vitriol works seems to have been wound up shortly after his death since it is not mentioned on the town plan of 1824, the area now referred to as the *'Lamber Laws the Property of Wm Trotter Esq., of Ballindean'*. A previous map of around 1812 refers to *'Mr Pitcairn's Grounds'* and has a large square shaped building referred to as the *'Vitriol Works'*. The Rev. David Couper of Burntisland writing in the Statistical Account for Scotland, 1836 remarks that *'The vitriol work., which was in operation when the last Statistical Account was written, has been long suspended, and the premises have been converted into cottages for the summer visitors'*. Other reasons for the works demise are probably associated with shortages of sulphur and nitre during the Napoleonic wars due to shipping blockades and the importance of



these raw materials in gunpowder production. Increasing competition from larger, more integrated chemical works in Glasgow and south of the border would also not have helped.

The token that Pitcairn and his partners produced in 1797 is unusual in that it's probably the only one of the conder series issued by the infant chemical industry. Most trade tokens of the industrial revolution period relate to the textile, iron production or metal working industries along with transport, commerce and politics of the day. However, the Burntisland halfpenny does have strong links with the textile and linen related tokens produced in nearby Perthshire and further north across the River Tay in Dundee and Angus. The link is in the use of Burntisland produced acid in the bleaching process of linen yarn and cloth in Fife, Perth and Tayside.

In the 18th Century the most common method of bleaching linen and cotton fabrics was to boil or wash them in a weak alkaline solution composed of wood ash or stale urine then treat with a weak acid such as buttermilk or sour milk. The fabric was then rinsed with water and rolled out on to bleaching fields for several months to whiten in the sun. The material was normally kept wet by watering can as depicted on the reverse of the 1798 Perth farthing (Perthshire D&H 11). In the mid 1700s it was found that the process could be speeded up if a solution of sulphuric acid (vitriol) was used instead of buttermilk. Vitriol was therefore an essential bleaching material in Scotland until chlorine in the form of bleaching powder was introduced in the early 1800s.

The author has examined about 20 different examples of the token over the last 5 years and found that they were all of the D&H 2 variety with edge grained ///// and with a die axis of ↑↓. All the coins appear to have been struck from a single pair of dies. Some coins appear to exhibit weak strikes but this may also be due to die wear. The author would welcome views on this from other collectors. On closer examination this manifests itself on the obverse where the top of the V in BVCo is more flattened and on the reverse the top of the A in – ISLAND becomes less distinct. The 4 holes in the belt (or garter) at the bottom also appear to disappear in these examples. The majority of the coins have seen a fair bit of circulation and are normally in VF condition at best. It's rare to find one in EF condition or better.

In closing, the author would like to know the following:

- Does anyone have examples of the token in another metal other than copper? For example, have any been struck in silver or white metal?
- Do D&H 2a or 2b really exist or have the edges of some tokens been tampered with in the past?
- Has anyone seen, or does anyone own, an example of D&H 3 where Vitriol is spelt as Vitorial or does this indeed just stem from a typographical error in Conders original work?

He can be contacted at: drjohn.harris@btinternet.com

Acknowledgements – This short account stems from a fair amount of research and detective work, and the author wishes to thank the staff of Fife Council's Archive Centre, Markinch

and also the staff of the National Archives of Scotland, Edinburgh for access to the main manuscript sources used in its production. Special mentions also go to Bill McKivor and David Stuart for selling me examples of the token.

Main References -

- Burntisland Town Council Treasurer's Account Book, 1764 to 1839 (B/BL 2/1/1)
- Burntisland Town Council Minutes 1780 to 1845 (B9/12/19, 20 & 21)
- Burntisland Burgh Register of Sasines, volumes 14 & 15 (B9/2/5 & 6)

General background reading – 'The Chemical Revolution' by A & NL Clow, Batchworth Press, London, 1952 (Reprinted by Gordon & Breach, Philadelphia, 1992; and also now on Google books)

Glossary –

- Feu duty – in *Scots Law* this was related to the right to the use of land in return for a fixed annual payment.
- Provost - the chief magistrate or convener of a burgh council, similar to a mayor in England.

A Curmudgeon's Copy of Conder's Arrangement *continued from page 31*

I am planning to make a trip this fall to complete my research on the British token literature. I have included a request in the journal's free ads for some time requesting members who own pre-World War II token literature to contact me so that I might include their volumes in my listings. If you haven't noticed the ad or just haven't gotten around to contacting me, PLEASE DO. This work has been drawn out for much too long, but after my trip to England, I hope to put on a big push and finally wrap it up. I really want to be as complete as possible, but I need your help!

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IS NOW THE TIME FOR A TOKEN PRICING GUIDE?

A year ago we put this question to various people, and the answer we got was a resounding “yes!” Dealers tell us that new people are coming to the hobby and need guidance and literature to help them find their way. They want a book of their time and not one that is 25 years old. The same is true for those who are considering selling, and also those who want to add to their collections, but have not quite kept pace with what is going on.

We began to plan, and as a healthy, active segment of the market is located in the USA, we discussed the project with Allan Davisson, who is part of that market, and has a high reputation among dealers here in the UK. It was his question that began this controversy in these columns.

He rightly states that B A Seaby published *British Tokens and the Values* in 1970. It was popular with collectors and dealers alike, indeed, a lot of people are still using it! The book was reprinted with revisions in 1984. Around the same time, Fred Schwer printed his *Price Guide to 18th Century Tokens*, and a year later, Michael Dickinson produced his excellent *Seventeenth Century Tokens of the British Isles*. Since then, although inflation has been rampant and the market has grown and matured, there has been nothing more of a similar nature published; so, a quarter of a century on, demand for an up-to-date price guide is quite legitimate given that some of the books are now only obtainable secondhand, and that prices have increased due to demand, and inflation. As numismatic book dealers we get a many requests for the old works whenever we have them for sale, and the 1984 revision of *British Tokens and their Values* sells on e-bay for around £45 (\$70).

What is needed in such a new work? Clearly, it needs to reflect the market as closely as possible, not just for what you in the US call “Conders,” but for British tokens of the 17th, and 19th centuries too, and ‘evasions.’ What we are producing is not just a book for collectors in the USA – yes, we want that – and much, much more besides. If you don’t feel that such a work is necessary, you don’t have to buy it, but please don’t try to stifle demand from all over the world because of your personal prejudices, we are currently getting requests for it from as far away as Magnetic Island.

We decided to use the opportunity to correct errors in previous works, and also in some of the original standard reference works, where attributions have been revised when research has shown this to be necessary.

We have, however, left some things undone – though we would like to point them out - the 18th century tokens of Ireland is something that an enthusiast needs to take on board and take a fresh look at. Judging by the last few editions of “Conder” someone clearly has started – though my intuition and experience says that a lot more work needs to be done, not only on the tokens of Ireland, but for Anglesey too.

The last quarter century or so has been a remarkable period for token collectors. There has been a great increase in interest in 18th century tokens and in the number of collectors. It probably started with Spink selling the collection of T A Jan in 1983 and 1984. When R C Bell’s collection was sold by DNW in 1996, 18th century tokens were beginning to look up, but 19th century copper tokens were in the doldrums and we bought most of what we wanted with little

opposition. In 1998, Jim Noble sold his collection of tokens and paranumismatica. The catalogue was a real blockbuster which brought to an international market a critical mass of material which had not been seen for a quarter of a century or more, some of it with pedigrees going back to those doyens of the token world S H Hamer and W J Davis, and other famous names.

In 2000, the new century started with a metaphorical bang, when Allan Davisson brought Wayne Anderson's collection to the market, setting many price records, largely because the material was choice.

Since then DNW have offered the collections of Joel Spingarn, David Litrenta and David Spence, the last two of which required no fewer than three catalogues each.

In the last year or so, prices for general 18th century material seem to have fallen a little from the heights they were achieving two years before, though rarer and choice material has continued to rise in price due to demand. Over the past two years prices for 19th century copper tokens in high grade, especially those with lustre, have risen sharply too, but that market is by no means as sophisticated as that for 18th century tokens.

Spectacular prices for choice material are one thing, but the lower end of the market is strong too, with badly worn and damaged items making prices in internet auctions that sometimes make one gasp and stretch one's eyes. Unaware, non-discriminating buyers clearly do not realise that much better buys are available elsewhere! This does, however, set the scene for the lower end, and it is part of the market, albeit one that most established dealers will not reach largely because many of its denizens keep out of the light.

For the last six months we have expended several thousands of hours compiling the book, and apart from fine tuning it is now more or less ready for the press. In the words of the computer-savvy generation, the Beta versions are just about to go out.

The neophyte probably wonders exactly how one values a coin or token. I certainly did when I was young. If you are an expert, and in practice, you look at the piece and put a price on your ticket. If you are not, then you have to resort to a guide, especially if you are a new collector who wants to find out what he should pay at auction, or whether the price being asked by a dealer is a bargain, or a rip-off.

A true price is said to be that arrived at after bargaining between a knowledgeable buyer and an informed seller. How often that actually happens is debatable, but what is certain is that there are trends which become evident when observing the market closely over a period of a decade, or longer.

Punters at race courses assessing a horse's likelihood of winning examine 'form', i.e., how the nag did the last time out, though other matters also have to be taken into condition – the skill of the jockey riding it, whether the going is hard or soft, the trainer, the course, the weather, the opposition and whether the leprechauns are with you that day, or not. The market in tokens is a bit like that, it is essential to know how pieces of the same type performed the last time they came up for auction and prices are based on that sort of information.

The prices we derived are from auction results, dealers' offerings, and our experience. We have observed, assiduously, auction results of the last ten years and more. We have assessed, wherever possible, the rarity, and precise condition, which is not easy considering that some dealers can be mildly mendacious and unduly hype what they are selling. We have accordingly recorded pieces only where illustrations were available to us, and/or where we knew the standards of the cataloguer.

The market for 18th tokens is not one theatre of action. There are those customers (mainly in the USA) who want perfection, and those in the UK who are satisfied with extremely fine pieces, who frankly do not care overly much whether their piece has lustre or not. Then there are those who frequent coin fairs but who are happy with pieces in VF condition and have never seen an auction of choice and rare material, and then there are those who buy solely from on-line auctions and only see a bright, shiny red colour when the piece they are buying has been pickled in battery acid. Add to that people who buy tokens because they are interesting, historical relics, and even then you don't have the complete picture, but someone entering this world needs a price guide to help them. I know that I did, and still do, and I have been a dealer now for coming up to 50 years.

Now to address some particular questions: What does "EF" mean? You have to understand, that in the past, when only English gentlemen collected, nice coins that were slightly less than FDC, i.e., absolutely perfect, were Extremely Fine. So, items that were not perfect were described as "EF." Of course, there are those who were unable to differentiate, or those who wished to obtain a higher price by over-grading. Auction houses, though, traditionally at arm's length from the trade, graded conservatively so that things would not be returned by customers. It does, however, leave us with the big gap between FDC and EF in terms of price.

So, do you have to learn to grade to the last percentage point before using a pricing guide? The answer is categorically 'NO!' In the case of 18th century tokens we price for three grades – Fine, Very Fine and Extremely Fine, with a foray into the world of UNC once in a while, where a cataloguer has expressed such an opinion – and we have (with 50 years of cynical experience), believed him. It is only rarely that a coin is a pure, exact "EF;" usually there are tiny modifications necessary to the grade, more or less lustre, a patch of weakness due to an uneven strike, an edge nick or knock, you will have to add or subtract something to cover for this. You will soon learn.

Of course, it is necessary to read and understand the grading section before using this, or indeed any other catalogue, particularly for collectors in the USA, as the grading employed in the UK by the major auction firms is different from that used in the grading of US coins. You have to read the instructions before you do anything these days. We have tried to obviate any problems by stating very clearly the standards we have used, assuming that those who are reading this will probably have come to 'Conders' after some involvement with US coins.

Collectors should be aware that there is a highly specialized US market for these pieces and that prices are very dependent on the amount of original lustre (US "red colour") present. This will undoubtedly account for some of the high-seeming prices recorded, for many choice pieces with a century-long pedigree have been sold in the last twenty years, and it is these pieces that have set the standard. Most pieces rated as EF in these top sales of choice material have had 30%, or

more, original red colour, and that is our benchmark for EF. Toned examples (obviously) make somewhat less, and truly uncirculated examples, particularly with full lustre, may make considerably more. As to exactly how much those are worth, only the rich cognoscenti decide. You will know exactly how much when you have had 25 years of experience!

Our standards have been set as follows:

EF = Extremely Fine. This means a coin with only the slightest trace of wear and on close examination it may have very slight surface marks. This is equivalent to a **US grading of Choice AU-55**. Prices are set for coins with about 30% of original red lustre.

VF = Very Fine. Only slight traces of wear on the high points of the design; a coin that has had only slight circulation. This is equivalent to a **US grading of EF-40**. We expect VF coins to have perhaps 10% of original red colour.

F = Fine. Considerable signs of wear on the raised surfaces. A coin in this state is, however, still a FINE example, it is not badly worn. This is equivalent to **US VF-20**.

fair = fr. A coin that is worn, or weakly struck, but which has the inscriptions and main features of the types (design) still distinguishable. **US VG-8**

The following terms may be used when describing 17th century tokens:

med. = mediocre. Heavily worn, with the design visible, but faint in areas. Many details are flat. Equivalent to US Good G-4

Poor. A very worn coin. Although heavily worn with portions of legend, or design missing, this is a piece that is still identifiable. Equivalent to US Abt Good-3.

As to refinements, they come with the collector's own experience, as only you can decide exactly how much you personally like a piece and how much you want to pay to own it. Clearly, you cannot become an expert overnight, but this is about having fun, we don't all compete to Olympic standard, where 1/100 of a second makes the difference between winning and losing. The majority of pieces in my own collection of 19th century copper tokens are in VF condition, or less, because that is as good as you will get for many of them. But, in any case, along with most others, I am not seeking perfection. For me, most of the fun of collecting is not in possessing the ultimate specimen, but from the intellectual joy of research – and I try to give that back to collectors by passing that information on to the world at large.

So forget the slabbers and the elitists, our new price guide is a book to help the collector to know where he is, a road map of an enormous continent, to show where the fun is. It will give you a price without you having to spend hundreds of hours trawling through world auctions to find out what price your token made the last time it came up for sale. It puts the collector in charge of his own destiny by telling him how much he is likely to have to pay for the nice, the very nice or the extremely nice piece he wants, and if he wants a diamond-sharp, bright red piece of perfection there are sufficient examples of similar items to warn him what that's likely to cost too.

Paul Withers

COUNTERMARKED IRISH COINAGE, A SIGNIFICANT SAMPLING

The history of countermarked coins is as old as the history of coinage. The Greeks did it. The Romans did it. And countries and businesses and individuals have been doing it since. There is seldom any central control over countermarking and the reasons for the practice range from revaluation to advertising to altering the issuing authority to vanity or to any of several other possible reasons. All efforts at providing definitive catalogs of countermarked coins of any series have to deal with this lack of control over who can put a countermark on a coin and all of the references, despite dedicated and competent efforts to cover it all, are always open-ended efforts where more material is bound to show up.

For the collector, this can be challenging. But if collecting something that can regularly include new discoveries while seldom having to spend significant sums is appealing, countermarked tokens are a fascinating byway. Collectors committed to the 18th century Dalton and Harmer series are generally familiar with the countermarked tokens of Thomas Spence. He had a variety of mottos supporting his political views that he countermarked on all kinds of tokens and even coins of his era. His concern was getting his message out and countermarking other people's work was no more remarkable than his practice of flinging his tokens out of his office window so that passersby would pick them up and get his message.

The history of 18th and 19th century British tokens is not complete without looking at this practice. J. Gavin Scott published *British Countermarks on Copper & Bronze Coins* in 1975 listing hundreds and following up in the 1980 edition of the *British Numismatic Journal* with a supplemental listing. His book is still the standard reference for these issues even though new types and varieties show up regularly.

Ernst Szauer, one of Ireland's most coin dealers, first published his work on countermarked Irish tokens in the U.S. publication, *World Coins*, in a series of articles beginning in January 1964 and ending (with breaks) in October 1967. *Irish Numismatics* republished the information beginning in May 1970. After his publication efforts, he continued to acquire countermarked tokens with an Irish basis. Many of these pieces ended up in the Jim Noble collection that was sold in Melbourne in the late 1990s. The Noble collection was one of the most comprehensive token collections to ever appear on the market. The collection ranged across most of the 18th and 19th century token issues of Great Britain and took two major auctions over two years to sell.

Szauer did not photograph his tokens when he published their descriptions and the Noble catalog published a sample. Publishing them here provides a visual record of a significant group of the pieces as well as giving a sense of another collecting direction for all of us who are fascinated by the decades surrounding the industrial revolution in Britain in the 18th and early 19th centuries.

Szauer listed 246 varieties in his publication. Seventy-nine of them are shown here along with 41 additional pieces he had acquired. The additional types are described in the text. The pieces he originally published are described here briefly based on the token itself and Szauer's original description. This group covers the copper issues around the late 18th and early 19th centuries in a generally comprehensive fashion. Many of the other Szauer varieties are on earlier currency issues or were struck on worn silver shillings or other silver coins. Regrettably, Szauer noted a substantial number of tokens from the D&E 18th century provincial token series that are not represented here.

Sz. 44b. Farthing size copper. BEASLEY on obverse overstruck with large SS, CARTY on reverse. This seems to be a combination of Szauer 44a and 44b. He also cites an example of D&E 394, a Dublin farthing, with a BEASLEY countermark. This latter piece is also cited by Macalister, *Irish Token's Tokens*, token 729. Macalister's reference was published by the Royal Irish Academy in 1931 and includes a section of "Makeshift and 'Slap' Tokens" that covers some of these as well as other varieties. Szauer's citations of Macalister are included in this listing. The reference itself is apparently rare.

Sz. 55. George III 1797 ad "cartwheel." DP on both sides, a large rosette on the obverse.

Sz. 56. Another 1797 ad. OO on each side.

Sz. 57. George III 1807 id. WP on both sides with an engraved border around.

Sz. 58. George III 1797 id. ID on the obverse, indented with an engraved border. (For the most part, countermarks are on obverses rather than reverses if only one side is countermarked. Presumably, it should not matter which side is used but most people—not just collectors—seem to orient to obverse first.)

Sz. 59. A worn copper coin or token, 1/2d size. S WILSONS in a curved line, struck twice.

Sz. 60. George IV Irish 1d. A•E on the obverse.

Sz. 61. George III Irish 1/2d. CHRISTIAN COLE ALLEY in two lines on obverse.

Sz. 62. George III Irish 1/2d. O HEADEN in an oblong indent with engraved border on obverse.

Sz. 63. George III Irish 1/2d. T HYNES on obverse.

Sz. 64. George III Irish 1/2d. R•DELAHOYD on obverse.

Sz. 65. George III Irish 1/2d. HAMBELTON on the reverse.

Sz. 66. George III Irish 1/2d. R PARKE in a straight edged indent on reverse.

Sz. 67. George III Irish 1/2d, 1775. A small sailing ship struck over ID in large letters; J•POLLIARD below, all on obverse.

Sz. 68. George III Irish 1/2d, 1781. Similar though ID less distinct.

Sz. 70. George III Irish 1/2d, 1782. M•GRIFFIN in a curved line around near the edge, obverse.

Sz. 71. George III Irish 1/2d, 1782. J•FITZ•P on obverse.

Sz. 72. George III Irish 1/2d, 1776. J•FITZ•P on obverse.

Sz. 73. George III Irish 1/2d, 1781. B•DENNIS on obverse.

Sz. 74. Worn halfpenny size coin/token. KEENA in larger unscruffed type.

Sz. 75. George III Irish 1/2d 1782. RIS (incomplete strike) on obverse.

- Sz. 76. George III English 1/2d. PCOFFEY in larger type on reverse.
- Sz. 77. George III Irish 1/2d. T•KELLY on obverse. (Two examples, as also noted by Szauer in his publication.)
- Sz. 78. George III Irish 1/2d. 1781. T•KELLY on obverse.
- Sz. 79. George III Irish 1/2d. 1771. DISON on obverse.
- Sz. 80. George III Irish 1/2d. J•CODY on obverse.
- Sz. 81. George III Irish 1/2d. H PERRY on obverse.
- Sz. 88. George III English 1/2d. •A in a square indent with straight edges.
- Sz. 90. George III English 1/2d. and another on a George III Irish 1/2d. a large A and I, separated by a fleur de lis.
- Sz. 91. George I English 1/2d. 1721. a small DM struck at the base of the portrait truncation.
- Sz. 93. George III Irish 1/2. 1781. ED struck on the obverse.
- Sz. 95. George II, heavily worn 1/2d. G II in large scribbled letters.
- Sz. 96. George III Irish 1/2d. 1781. ID struck on the obverse.
- Sz. 97. George III English 1/2d 1749. IR struck in a straight edged indentation on the reverse.
- Sz. 98. George III Irish 1/2d. 1781. JA struck on the obverse.
- Sz. 99. George III Irish 1/2d. 1775. J • T on obverse. (Szauer cites two pieces in his collection; both are shown.)
- Sz. 100. George III English 1/2d. 1775. J • T on reverse.
- Sz. 101. George III Irish 1/2d. 1781. J • T on obverse. (Szauer apparently differentiated here by host coin rather than by legend.)
- Sz. 102. George III English 1/2d 1733. large K on the reverse.
- Sz. 106. George II Irish 1/2d 1741. NO 66 on the reverse.
- Sz. 109. George III English 1/2d. HRIH in monogram on the obverse; a small rosette on the reverse.
- Sz. 111. George III Irish 1/2d. 1766. large S S on obverse.
- Sz. 113. George III English 1/2d 1806. T E, two circles above approximating the numeral 8; on reverse.
- Sz. 116. George III English 1/2d. W•II on reverse.
- Sz. 117. George III Irish 1/2d. WII on reverse; the flan is heavily worn.
- Sz. 118. George III English 1/2d. W in an indentation that conforms to the letter itself; on obverse.
- Sz. 136. France, Louis XIV. Isard. SS. (Macalister 951). Also an unrecorded example on a French jeton (Sz 136 var.).
- Sz. 146. A small, out-of-round copper disc. S S. Macalister 959 ("An irregular disc of copper, a little smaller than a Georgian half penny.")
- Sz. 148. George III Irish 1/4d. O'NEILL on obverse.
- Sz. 149. Farthing token. 1794. P M on obverse.
- Sz. 150. Imitation Irish farthing. 1761. SS on obverse. Also an alternate on a somewhat similar though less distinct piece.
- Sz. 151. Irregular brass disc. large SS.
- Sz. 152. George II Irish 1/4d. SS on obverse. Also an alternate 1744 Irish 1/4d in Fine condition.
- Sz. 153. A neat brass disc, neatly holed with a large 1 1/2 and a small D.
- Sz. 161. George III Irish 1/2d 1783. W • II on obverse.
- (Szauer lists 173 through 220 are all countermarks on silver issues.)
- Sz. 225. George III English 1d. 1797. B EGGAN BIRR on both sides (one side shown here).
- Sz. 226. George III Irish 1/2d 1783. T JACKS on reverse.
- Sz. 227. George III Irish 1/2d 1781. V TIGART on reverse.
- Sz. 228. George III Irish 1/2d. worn. Obverse as 227 (not illustrated); reverse: J TERNAN.
- Sz. 229. George III Irish 1/2d. worn. J•W•SON. on obverse.
- Sz. 230. Halfpenny size copper flan. MASON, a Greek cross. AT (vertically) below.
- Sz. 233. Halfpenny size copper flan. LB LB on one side; LB on other.
- Sz. 234. Halfpenny size copper flan. Large CL. on both sides.
- Sz. 235a,b. Halfpenny size copper flan. LA. 1771 struck upside down above; reverse LA struck twice, 1771 date. (Szauer describes 235a as a single piece with the design listed here as the obverse and 235b as a single piece with the reverse listed here. The designs are particularly distinctive.
- Sz. 236. George III English 1/2d. 1775. ID on the obverse.
- Sz. 237. George III Irish 1/2 1781. PF in small neat letters on the obverse.
- Sz. 238. William and Mary Irish 1/2d. 1694. Szauer describes this as 22, they also look like SS reversed; on obverse.
- Sz. 239. Halfpenny size worn flan. large S, a T on its side (Szauer); or possible a crude cross.
- Sz. 241. George III Irish 1/4d. 1806. FS on obverse, S on reverse.
- Sz. 242. George III Irish 1/4d. 1806. TB on obverse.
- Sz. 243. Victoria bronze penny. 1863. a crowned harp between the letters VR. the number 249 below.
- (The remaining pieces shown and described in the pages of photos have been numbered beginning with 301. They accompanied the pieces Szauer used for his listing and represent later additions to the series.)

Alan Davison July 2010

Irish Countermarked Tokens from the research collection formed and published by Emil Szauer.
Published in *Irish Numismatics* in three installments in 1970.



Szauer 44b



Szauer 35



Szauer 56



Szauer 57



Szauer 58



Szauer 59



Szauer 60



Szauer 61



Szauer 62



Szauer 63



Szauer 64



Szauer 65



Szauer 66



Szauer 67



Szauer 68



Szauer 70



Szauer 71



Szauer 72



Szauer 73



Szauer 74



Szauer 75



Szauer 76



Szauer 77



Szauer 77, and



Szauer 78



Szauer 78, and



Szauer 79



Szauer 80



Szauer 82



Szauer 88



Szauer 90



Szauer 90, variety



Szauer 92



Szauer 93



Szauer 95



Szauer 96



Szauer 97



Szauer 98



Szauer 99



Szauer 99, alternate



Szauer 100



Szauer 101



Szauer 102



Szauer 106



Szauer 109



Szauer 111



Szauer 113



Szauer 116



Szauer 117



Szauer 118



Szauer 136 variety



Szauer 136



Szauer 146



Szauer 148



Szauer 149



Szauer 150



Szauer 150 variety



Szauer 151



Szauer 152



Szauer 152 alternate



Szauer 155



Szauer 162



Szauer 225



Szauer 226



Szauer 227



Szauer 228



Szauer 229



Szauer 230



Szauer 233



Szauer 234



Szauer 235a,b



Szauer 236



Szauer 237



Szauer 238



Szauer 239



Szauer 240



Szauer 242



Szauer 243

From here, on, the countermarks are on Irish coins or tokens. These were part of the Szauer group but his original article ended with variety 246. The numbering begins arbitrarily at 301; there is no 312; that piece was more appropriately identified with one of the original listings.



301. AG on Wm III
Irish 1/2d



302. AK on George III
1769 Irish 1/2d



303. 1B (B) in partially
beveled frame on George III
Irish 1/2d



304. C n George II Irish
1/4d, counterfeit



305. C (P) on George III
1826 1/4d, (nr VF)



306. D CARO on Wm III 1/2d, 1696 (Fine or so)



Szauer 307. E on reverse of Geo III Irish 1806 1/4d (VF)



Szauer 308. IC on gunmoney shilling, May 1690 (Fine)



Szauer 309. ID on Geo III 1891 1/2d (good Fine)



Szauer 310. II obverse SSM rev Geo II Irish 1/4d cdt



Szauer 311. IS rev Geo II Irish 1760 1/4d (heavily worn host)



Szauer 313. JN on Geo III Irish 1806 1/4d



Szauer 314. MALLOW & DURBAN on Kingstown 1/4d Bell 39 (VF)



Szauer 315. PH on gunmoney shilling



Szauer 316. R on Geo III 1806 Irish 1/4d (VF)



Szauer 317. R on Geo II Irish 1760 1/4d (heavily worn)



Szauer 318. S (crude) on Geo II 1760 Irish 1/4d



Szauer 319. S S backwards on Geo II 1760 Irish 1/4d (rough)



Szauer 320. TR on 18&11 Dublin 173 (R to RR, taken abt F)



Szauer 321. WE on Geo III 1769 1/2d cdt (heavily worn)



Szauer 322. JIRIELAN on 1827 1/2d



Szauer 323. Various cursive letters on smooth 6d flan (silver)



Szauer 324. MM/1 on smooth 6d sized flan (silver)



The next group of countermarks is on non-Irish hosts but the work and possibly the manufacture may have an Irish link. These were part of the Szauer lot.



Misc 101. IT on French copper, (liard size, 1730/worn)



Misc 102. Unbarred AK on liard size jeton of Ferdinand of Prussia



Misc 103. OMC on heavily worn 1/2 of William and Mary



Misc 104. G.K.S. on worn Chile centavo, 1853

English countermarked tokens from the Szauer group



Eng 101. BEEF BELL
on worn counterfeit 1/2d of
Geo III



Eng 102. CHAD-
WELL on worn Geo
III 4th Issue 1/2d



Eng 103. PINWICK
BIRM on all near letters
on small copper disc



Eng 104. DOUGHTY
WEST STRAND on worn
Geo III 4th Issue 1d



Eng 105. H on 1777 English
1/4d. VT host coin)



Eng 106. I.S.S. on worn
1797 Cartwheel 1d



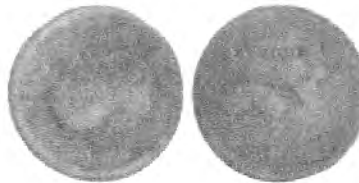
Eng 107. P on coun-
terfeit Eng 1/4d 1777
good F for issue



Eng 108. 1893 1/4d. VR
464 N in frame



Eng 109. W&G LEE'S
on 1797 1d



Eng 110. WTO
JOHNSON on 1806
1/2d (both sides)



Eng 111. ROBINSON OXFORD
CUTLER ON WORN 1799 1/2d.
HOLDIDGE Gavin Scott 284



Eng 112. G STEEL on
Birmingham 1813 3d



Eng 113. O on 1811 token

Six New Varieties of Camac Tokens: Dublin 32 *Bis II*, Dublin 37 *Bis IV*, Dublin 127 *Bis*, Dublin 163 *Bis*, Dublin 189 *Bis*, & Dublin 212 *Bis*, and a Few Corrections

Gregg A. Silvis

Harp with Six Strings.

1. Dublin 32 *Bis II*

Obverse: As Dublin 32, 32 *Bis* (CTCJ, Vol. 11, #2, p. 23), and 145. This particular specimen is of sufficient sharpness to show that the harp strings are truly mangled. Depending what one counts, there are six to nine strings. It is then little wonder that Dalton & Hamer listed this obverse as Dublin 32 in the six string section and again as Dublin 145 in the nine string section. They obviously got their strings crossed.

Reverse: As Dublin 74, 74 *Bis* (CTCJ, Vol. 14, #4, p. 19), and 77. Late die state as 74 *Bis*.

Edge: Plain.

Reverse Rotation: Normal.



Dublin 32 *Bis II*

Harp with Six Strings.

2. Dublin 37 *Bis IV*

Obverse: As Dublin 37, 37 *Bis* (CTCJ, Vol. 9, #4, p. 26), and 37 *Bis III* (CTCJ, Vol. 14, #3, p. 8). Late die state with significant rust at the right base, at the right side of the harp and through **IAMENT**.

Reverse: Unlisted. **FPENNY** widely spaced. Top of **Y** below **N**.

Edge: No. 1.

Reverse Rotation: 45° CCW.



Dublin 37 *Bis IV*

Harp with Eight Strings.

3. Dublin 127 *Bis*

Obverse: Unlisted, but very similar to Dublin 127. **F** of **OF** is high. Unlike Dublin 127, the foot does not touch **C**.

Reverse: As Dublin 78 *Bis* (CTCJ, Vol. 10, #3, p. 16).

Edge: No. 2.

Reverse Rotation: Normal.

Note: This is perhaps the same variety as the Dublin 127 *Bis* included in lot 391 of the March 12, 1958 Glendining sale.



Dublin 127 *Bis*

Harp with Ten Strings.

4. Dublin 163 *Bis*

Obverse: As Dublin 162 and 163. Later die state with break through face and shoulders of Hibernia and die rust at left side and center of the base.

Reverse: Unlisted. Severely clashed. **N** of **KYAN** is high. The letters **AMAC** of the second **CAMAC** touch, with the final **C** low.

Edge: No. 2.

Reverse Rotation: Normal.



Dublin 163 *Bis*

Variations of Name and Date.

5. Dublin 189 *Bis*

Obverse: As Dublin 189 and 190, but in a later die state.

Reverse: As Dublin 149 and 149 *Bis*. (See correction #3 below)

Edge: **PAYABLE IN DUBLIN OR BALLMUBETGH.**

Reverse Rotation: 25° CCW.



Dublin 189 *Bis*

Variations of Name and Date.

6. Dublin 212 *Bis*

Obverse: As Dublin 212. **INCORPORATED BY PARLIAMENT 1792.**

Reverse: Unlisted. A cypher *IMCo*. The only legend discernible, and barely at that, is **HALF—ENNY**. The *IMCo* cypher also appears on the reverses of Dublin 192, 193, and 194 as well as the Drogheda tokens.

Edge: Plain.

Reverse Rotation: 130° CW.



Dublin 212 *Bis*

Corrections to Previous Articles:

1. Dublin 78 *Bis* – Incorrect edge

(CTCJ, Vol. 10, #3, p. 16)

The edge is listed as No. 1, but is actually No. 2. The author stated that “the **AT** is barely visible, but one can make out the top of the **T**.” In examining a recently acquired second specimen, it has been determined that the purported **AT** was actually a combination of a few edge nicks and wishful thinking on the part of the author.

2. Dublin 123 *Bis* – Reverse as Dublin 153

(CTCJ, Vol. 13, #1, p. 30-31)

The reverse is incorrectly described as unlisted. It is actually the same as the reverse of Dublin 153.

3. Dublin 139 *Bis* – Should be renumbered as Dublin 149 *Bis*.

(CTCJ, Vol. 14, #3, p. 12)

This token is the same variety as that which appeared in lot 1971 of the Spence III sale, DNW 70B: July 11, 2006. It was therein described “obv. not listed, *Dublin 149 rev.*” and it is also illustrated. The author’s original description of the reverse of the spurious Dublin 139 *Bis* as unlisted is incorrect; it is the same reverse as Dublin 149 (and the above 189 *Bis*) but in an earlier die state. Given these facts, Dublin 139 *Bis* should be renumbered as Dublin 149 *Bis*. The discovery of this variety should be credited to Peter Preston-Morley.

4. Dublin 164 *Bis* – Reverse as Dublin 171 *Bis*.

(CTCJ, Vol. 11, #4, p. 16)

The reverse is incorrectly described as unlisted. It is actually the same as the reverse of Dublin 171 *Bis*, illustrated on page 550 of Dalton & Hamer.

5. Obverse of Dublin 200 is not the same as 201.

Dalton & Hamer incorrectly describe Dublin 200 and 201 as having the same obverse. Dublin 200 has periods before and after the date; Dublin 201 does not. Also, the harp strings on Dublin 200 are more perpendicular to the base than are those of Dublin 201. Jerry Bobbe graciously supplied an image of his Dublin 201 to make this comparison.



Dublin 200 Obverse



Dublin 201 Obverse

A Curmudgeon's Copy of Conder's Arrangement

By Harold Welch

A couple of years ago, I went to England to do research for *The Virtuoso's Arrangement*, my book on the classic literature of the British tokens of the 18th and 19th centuries. One of the outstanding collections of token literature is held by the Guildhall Library in London. While there I ran across a most interesting (and amusing) copy of Conder's *An Arrangement of Provincial coins, Tokens and Medals*. Unfortunately, the volume is not signed by the original owner, but there are some clues that might allow the owner to be unmasked. As you will see, David Dykes makes a strong case that the original owner was Samuel Birchall. What do you think? I would love to hear from you. In my manuscript I describe the volume as follows:

1798 edition. Interleaved, in two volumes. Bound in brown quarter leather with raised bands, gilt titles and maroon cloth boards. The binding is quite old. The original owner, apparently a contemporary to Conder and a somewhat contrary fellow has copiously annotated the volumes with neat additions and commentary, but, alas, no bookplate or ownership inscriptions. There is the ink signature of a later owner, "J. H. Burn July 1846" clearly in a different hand. The original owner leaves a clue as to his identity in that he has bound in "An exact List of the Number of my Private Token, with the manner of their dispo."

An exact list of the Number of my Private Token, with the manner of their dispo,		
1	Four maximum	Maximized. <u>Unique</u>
2	ditto	Brig. h. of seal
3	Mr. W. Millar	un done. a Proof
4	Mr. M. Young	Private Penny. Merged.
5	Mr. Hancock	Hardinghams Handel. Same
6	do	un donation
7	Mr. Sharpe	Blythe - Tamworth. 4 penny July 18
8	do	Harding - do - Penny
9	do	Sharpe - Coventry. 1 penny
10	do	Nixon. do
11	do	Burleigh Cambridge Penny
12	do	Percy. Coventry Penny
13	do	Wright. Litchfield do
14	Mr. Pye	Pyes Birmingham 4 penny
15	Rev. Mr. Western	a gift.
16	Mr. Humphry	a gift.
17	Mr. Skidmore	for the use of his press
18	Mr. Chatter	a friend of Mr. Skidmores.
19	Miss Banks	Birmingham Northhouse.
20	Mr. Welch	a mere fraud. none returned
21		

The record of distribution isn't listed past the twentieth piece, but the numbering extends to at least #26, so we know something of the mintage of the private token. We also know that he is not W. Millar, M. Young, Hancock, Mr. Sharpe, Mr. Pye, Mr. Western, Mr. Humphry, Mr. Skidmore, Mr. Chatter, Miss Banks or poor Mr. Welch whom our mystery man labels, "a mere fraud". As the Thomas Welch tokens are my favorite and I have, for no other reason than it pleases me, decided that he is my direct ancestor, this really hurts! Though it is marked over, the first piece seems to say "Bronzed Unique". Also bound in is a closely written four-page review of Conder's work. Our cranky correspondent initially allows, "This, certainly is by far the most

complete publication of the kind published,” but continues, “in some points, I must confess, I differ from Mr. Conder. In the first place, in arranging the Coins by Edge; which certainly is far from a good plan . . .” After providing several examples of Conder’s folly he really begins to warm to his subject, “In the next place, when describing a coin of the same device with a few exceptions to the one preceding it, he (Conder) says, “The same as last differently executed.” What guide can this be to a person in collecting without the difference stated? It would have been better to have omitted it altogether, than to give it in so imperfect a manner.” “Thirdly, I very much differ from him in arranging the pieces according to the Reverse, which certainly is as injudicious as by the edge . . .” Now he takes off the gloves, “. . . repetitions similar to this occur in other instances, merely on the excuse that the impressions are on thicker Copper & profess on the edge to be Penny Tokens . . . Their fabrication is peculiarly contemptible & they are entirely independent of the principles of the Provincial Halfpence. What excuse Mr. C. can find for this insertion, I am at a loss to conjecture, but this I know, if they are arranged with the rest of the Provincials, a disgrace is instantly stamped on the cabinet.” The invective continues, but you get the idea. Written in the margin on the page that Conder lists the tokens of Thomas Spence is the underlined notation, “The execution of these is so vile, that the mention of them is a disgrace to this work.” The annotator is clearly a knowledgeable numismatist and many of his criticisms, while harsh, are justified. Throughout he has neatly expanded upon Conder’s “Arrangement”, cataloging many pieces either not noticed by Mr. Conder or struck subsequent to the publication of his work. An example:

**RENFREW-SHIRE.
PAISLEY.
PENNY SIZE.**

1. O. A view of an Ancient Building “Abbey-Church” Ex. Founded (Circiter) 1160.”
- R. An interior view of a Church “Interior of the Abbey Church as Repaired in its Original stile A.D. 1788.”

+ It is to be regretted that a piece so well executed as the present should have been struck off without the least mention of the name of the Church which form its elements. Such an error as this is a disgrace to any engraver.

[As we used to say in Missouri, “That guy would complain about being hung with a new rope!”]

On February 09, 2007 I sent the following message and some scans of this copy to David Dykes:

Hello David,

Recently, I had occasion to read again your article concerning R. Y. [*a frequent correspondent to the ‘Gentleman’s Magazine’ on the subject of tokens*] and Robert Hay from *The British Numismatic Journal* (1997). R. Y.’s rants [*concerning the method of arrangement of token catalogues and against the political pieces*] seemed familiar. I am attaching my description (taken from my work-in-progress, *The Virtuoso’s Arrangement*) of a copy of ‘Conder’ which is held by the Guildhall Library in London. I wonder if it might possibly be Hay’s copy.

You mention in your article that you possess Hay’s copies of ‘Birchall’ and ‘Pye’. Would you compare the handwriting from the Guildhall’s ‘Conder’ with your samples of Hay’s handwriting? If they match, I think it would strengthen (if not quite proving) Hay’s alternate identity. If not, I

would be most interested in any conjecture of yours concerning the original owner of the Guildhall's 'Conder'. Thanks for any help that you can provide.

Kind regards,
Harold Welch

Dear Harold,

I've now had a chance of looking at your attachments and comparing the handwriting with that in my copies of Hay's 'Birchall'(1796), 'Pye' (1795) and 'Pye' (1801). The writing is not dissimilar but I do not think it is by the same hand so I would be inclined to rule out Hay. Bearing in mind that the Guildhall 'Conder' was owned by Burn and that his collection was auctioned by Puttick and Simpson together with **Birchall's** collection (apparently 'unopened' until the sale) in 1869 I wonder whether the 'Conder' was Birchall's. He at least issued a private token which Hay did not. *[unless Hay considered the Buxton token as his private issue]*

There is another intriguing clue in the list of exchanges, i.e. the reference to Skidmore - 'for the use of his press' and two points occur to me. Pye (1801) tells us that Wyon was the Birchall die-sinker but he does not specify a manufacturer of the private token. Now Wyon struck the original Skidmore halfpenny, also dated 1795, and I wonder whether Skidmore also struck the Birchall piece. As you know there are a lot of 'wrong-edged' Birchall pieces to which Birchall made no reference in his catalogue and I suspect these were produced by the manufacturer to create rarities - a manoeuvre not untypical Skidmore but not one would expect from a 'respectable Quaker'.

In short, I am fairly certain your annotator isn't Hay but it could well be **Birchall**. I have checked the list of private token issuers in my copy of Sharp ('Introduction', p. iv) and cannot at present think that it can be anyone else.

Best wishes,
David Dykes.

Jacob Henry Burn (c.1793-1869) was a bookseller and the author (along with Henry Beaufoy) of "A Descriptive Catalogue of the London Traders, Tavern and Coffee-House Tokens Current in the Seventeenth Century" [London] 1853. The British library has a 13 page publication of Burn's titled, "Scarce Early Coin-Sale Catalogues, now on sale, at the prices affixed, by J. H. Burn, etc." 1844. Perhaps Burn has a claim as the first numismatic literature dealer! Burn's collection was sold at auction by Puttick & Simpson 20 July 1869. The collection offered in the sale along with Burn's was that of the late Samuel Birchall of Leeds.

Samuel Birchall was, of course, the author of one of the earliest token works, "A Descriptive List of Provincial Copper Coins". A linen draper by trade Birchall was also an industrious naturalist and antiquary. He issued the Leeds Commercial Halfpennies (D&H 26-28). In their Corrigenda, Dalton and Hamer list 113 different edges for Yorkshire 28! Birchall's collection was auctioned 20 July, 1869 by the firm of Puttick and Simpson. It is noted on page 13 of the sale that, "Mr. Birchall died in 1814, and until his collection was examined for the purpose of this sale, most of the packages into which he had formed the tokens had never been opened since his death."

Continued on page 11

This, certainly is by far the most complete
publication of the kind hitherto published,
in point of the number of Tokens here noticed, it may
be so called; but, in some points, I must confess
I differ from McCord. - In the first place, in
arranging the Coins by the Edge; which, certainly
is far from a good plan. - for instance, Wortham
Pieces I must write in Angley. As I do not, merely
on account of their having the edge "Angley" -
in Lancashire for the same reason, as well as
in Middlesex. - Now, I should wish to know, if
their being mentioned in their proper place (viz)
Warringtonshire, was not sufficient? or if any
difference occurs either in the obverse or reverse
of these Tokens (which in many cases they
do not) why might they not all have been
classified under that County? We all know Milne's
Works are written in Angley, Lancaster or Middlesex.
by this it is evident that these Edges are added
only for the purpose of extorting Money from the
money collectors by procuring what is termed a "Variety"
while in fact they are purchasing a repetition
of the same Coins. - These ~~same~~ reasons may
be used in many other instances, but this is
sufficient to prove the impropriety of such a
plan.

The introductory page of the "Curmudgeon Copy"

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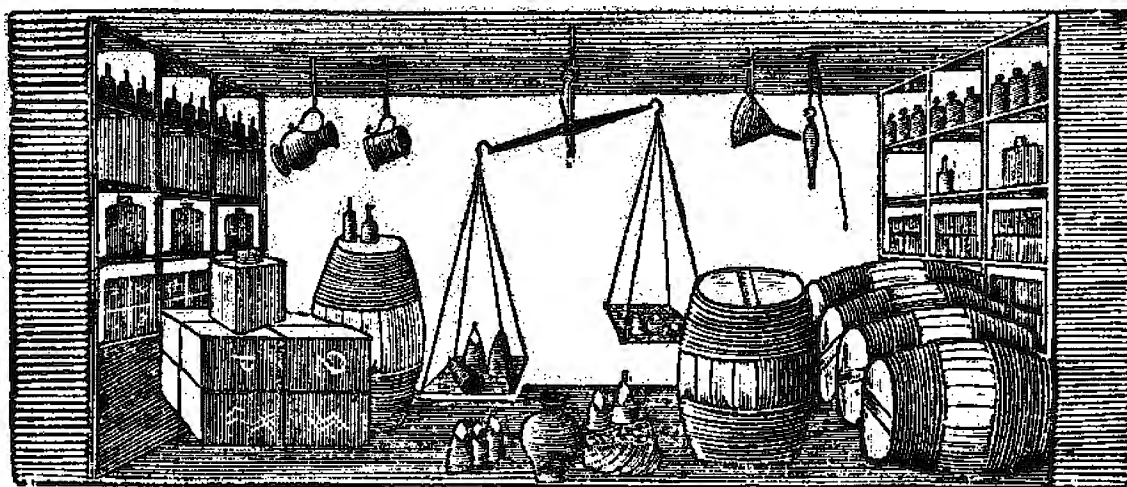
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